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preservation, for Lowell included them in the 1844 edition of his poems and eventually in the definitive Riverside edition. Two poems, *Voltaire* and *The Follower*, which appeared unsigned in the January number, the first of the three issues of *The Pioneer*, Scudder attributes conjecturally to Lowell.

George Willis Cooke in *A Bibliography of James Russell Lowell* (page 78) gives a list of contributions to *The Pioneer* identical with that of Scudder, with the addition of an unsigned poem, *A Love Thought*, which appeared in the March number. For some reason, however, this poem is not included in his Alphabetical List of Single Titles.

There were two poems by Lowell in *The Pioneer* which seem to have been overlooked both by his biographer and by his bibliographer. The first of these, a lyric entitled *The Poet and Apollo*, which appeared in the January *Pioneer*, may be attributed to Lowell with a considerable degree of certainty, simply by reason of its signature "H. P." These initials he had habitually used to sign his frequent contributions to the *Southern Literary Messenger*. The other poem, the *Song* beginning "O Moonlight deep and tender," which Lowell included in the various editions of his poems, appeared in the February number and was signed "Henry Peters," a commonplace name obviously fitted to the initials "H. P." mentioned above.

Therefore, if poems conjecturally his are included, nine poems in all were contributed to *The Pioneer*.

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BRIEF MENTION

The Old English Elene, Phœnix, and Physiologus. Edited by Albert Stanburrough Cook (New Haven, Yale University Press, 1919). A volume of Anglo-Saxon poetry edited by Professor Cook requires no introduction to scholars. It will be at once accepted as an addition to the best means provided for the study of the first period of English literature. American publishers cannot be said to be eagerly competing with each other in promoting this study. Unless his text can be shown to be in demand for use in the crowded class-room, an Anglo-Saxon scholar finds publishers easily persuading themselves to defer indulgence in the less business-like gratification of responding to the demands of what in their judgment is mere scholarship. However, it would be unfair to withhold thankful recognition of what American publishers have done and are still doing in supplying books that are adapted not only to the initial steps in the historical study of our language and literature, but also to the widening and deepening of that study. Among American scholars that have been unwilling to abate their demands

for the publication of what is essential to the promotion of thoro scholarship in Earliest English, and have thus been laboring to put English on its true basis as one comprehensive, closely knit, organic subject, Professor Cook has deservedly won special recognition.

The texts selected for this volume represent two extensive subjects in literary history. The *Elene* introduces the far-reaching and once persistently cherished legends of the Cross; the *Phænix* and the fragmentary *Physiologus* belong together under the rubric of the allegorical use of 'natural history,' a department of popular instruction in medieval times and a source of the illustrative figure in later literature which culminates in one of the principal features of euphuism. In plan and execution the volume supplies a scholarly basis for the study of these two important subjects. The texts are critically edited, with the details to be considered in text-construction brought together in foot-notes. Other pertinent matter and comments are added in Notes, which are followed by bibliographies and a complete Glossary. Preceding all this (which occupies 239 pages) is an Introduction of above eighty pages. One misses a Preface, and is therefore left to conjecture what class of students Professor Cook has more particularly had in mind in the preparation of the book. Of course, the book itself gives the answer, but not unequivocally; and that is, after all, satisfactory enough. It will be at once seen that the book is available for different grades of instruction; that the beginner can use it, and that the mature scholar will value it. Nor is the general reader to be excluded, for from the most casual reader, with a desire to increase his 'general acquaintance' with great subjects, to every class of students reaching to and including the serious and exact scholar, everyone, in his degree of appreciation of Professor Cook's industry and insight, will be especially thankful for what is here brought together in introductory chapters.

The limits to be observed in this notice exclude a detailed consideration of the chapters of the Introduction, which are, however, too important to be dismissed by a mere enumeration of the titles. That Cardinal Guala brought the Vercelli MS. to Italy, is still, in the judgment of Professor Cook, the most plausible conjecture. This judgment will be generally supported. Coming to the question of the "Author and Date" of the *Elene*, nothing has been discovered to unsettle "the prevailing view among scholars," according to which "Cynewulf was a Northumbrian, or at least an Anglian, ecclesiastic." That Bishop Cynewulf of Lindisfarne (740-780) was the poet is the conjecture that best satisfies all the conditions of the problem. A minor detail of suggested evidence that the poet used Bede can hardly be said to be convincing. Under the heading "Sources of the Legend" one would have expected a summarizing of the problem, as it now stands after the contributions of especially Glöde, Holthausen, and Brown, relating to the determination of the Latin original of the *Elene*. Here the practice

sets in of referring to Holthausen's second edition, which makes a demand on the less advanced student that should have been obviated. This could have been done at the cost of a limited number of additional pages, well repaid in an increased adequacy of the book for use in the class-room. Now that the student is asked to turn to Holthausen's edition he will require a reason for Professor Cook's exclusion of a Latin text. The other division of 'sources' is exhibited by citations from the authorities so as to show the steps in the growth of the legend. Professor Cook has resisted the temptation to sketch that part of the legend of the Cross which precedes the 'Finding.'

In his discussion of the authorship of the *Phœnix*, Professor Cook avails himself of an unpublished investigation by Dr. Arthur W. Colton ("about 1892"), which resulted in finding "that the verbal and phrasal correspondence between the *Christ* and the *Phœnix* was even greater than between the *Christ* and either the *Elene* or the *Juliana*, undoubted poems of Cynewulf." Citing his previously published argument, Professor Cook repeats his conclusion that "It cannot be said that the question is decided; but I believe that scholars will end by assigning the *Phœnix*, like the *Andreas*, to Cynewulf." This is qualified by adding that the author, if not Cynewulf, must have been an ecclesiastic of Cynewulf's time and under the influence of his poetry.

The life, character, and literary art of Lactantius are sketched with a glow of fresh interest in a chapter that is followed by another on the question of the authorship of the Latin *Phœnix*. Professor Cook is "inclined to think" that Lactantius published the poem "after his conversion to Christianity, after he arrived in Nicomedia, and perhaps during the Diocletian persecution, or at least before Constantine had manifested his intention of favoring the Christians." The perplexing syncretism of the poem "at precisely this time was so much in vogue."

An extensive view is given of "The *Phœnix* as a Symbol"; and the history of the 'city of the sun,' Heliopolis, is traced thru all the records and traditions. Then follows an historic and analytic survey of "the central tradition concerning the Earthly Paradise," which "is Oriental and very ancient." A well-rewarding estimate will be placed on this study of the back-ground of the *Phœnix*, so extensive in history and complex in tradition. The symbolism of the bird, the Phoenix, has by special treatment become in a measure dissociated from the cycle of the *Physiologus*, which is here represented in a partial way by only three topics in six pages of text. But the comprehensive subject, with of course special reference to the topics of the text, is treated with appropriate breadth and fullness in thirty-three pages of the Introduction. Whether the three chapters are the surviving parts of a complete Anglo-Saxon version of the *Physiologus* cannot be determined; but Professor Cook argues well in favor of the unity, the inherent sequence, of the

transmitted texts. He is also favorable to the view that they represent Cynewulfian authorship: "If the *Physiologus* is not by Cynewulf, it must be by some disciple or close imitator."

Now that the *Elene*, *Phoenix*, and *Physiologus* are re-edited there will be renewed scrutiny of many a textual detail. Professor Cook's critical sifting of all previously suggested emendations brings into clear light the readings that may still be disputed; and his own contributions to the corrected texts will also be closely examined, prominent among which is the ingenious change introduced at *Elene* 610, by assuming *nex* for *rex*, and, in agreement with Sievers' recognition of the scribe's substitution of a Latin word for an obvious native one, interpreting *nex* by *cwealm*. The resultant *cwealm-geniðlan* disposes of Sievers' dissatisfaction with his suggested *cyninges*, and may, with considerable confidence, be admitted to a place in the poetic vocabulary. Then there are several of the more amplified notes that will attract attention by their high degree of improbability. Altogether unconvincing is the result of an excursion, in itself interesting enough, after the possible meaning of *æppled gold*; and the same judgment must be pronounced on the interpretation of *wopes hring*, for which the reader is directed to Professor Cook's edition of the *Christ*. Highly improbable is also *gehydian*, conjectured for *Whale* 13. The many points at which Professor Cook's selected or suggested reading will be accepted as final cannot appropriately be listed in this connection. It must serve the purpose of this notice to assure the scholarly reader that no detail in text-construction has here been passed by lightly, without sufficiently thoro and pains-taking endeavor to arrive at a trustworthy result. Among the results that will probably hold permanently is *sælaþ* at *Whale* 15; but in the same poem, l. 40, Cosijn's *hricge* may be expected to be taken ultimately into the text. Minor matters may be illustrated further by noticing that the meter of *Phoenix* 296 requires *blacum* (not *blācum*), and that the reasoning on the metrical weight of *efne* (*Panther* 53) is not conclusive.

Turning to another aspect of one's marginalia, there are found to be some disagreements between the grammatical construction of the text and the report in the Glossary. Details of this sort, tho regretted by the editor and somewhat disturbing to the untrained reader, can, however, usually be as easily corrected as the obvious misprint of *gerested* for *geresteð* (*Elene* 1083). These lapses are not numerous, but may be illustrated, by the following corrections: *weras* (*El.* 314), acc. pl.; *fruman* (*El.* 839), gen. sing.; *Willgifan* (*El.* 1112), acc. sing.; *dægweorðunga* (*El.* 1234), acc. sing. or pl.; *grymetende* (*Whale* 7), nom. sing. To another class of details belongs *God-hergend*, which must not be deprived of the hyphen.

The notes and Glossary taken together beget reflection on the question of how an editor of Anglo-Saxon texts may best attract, stimulate, and guide more of those earnest students who are wont

to show misdirected resourcefulness in arguing themselves free from the responsibility of giving attention to the early forms of English. Incompleteness of view and a feeble grasp of governing principles are the inevitable consequence—too often the deliberately preferred consequence—of refusing to garner the rewards of a sound and sympathetic study, in its completeness, of a long, national history in grammatical forms, in conventions of expression, and in canons of literary art. This is not the place to labor the large subject that must more and more affect the methods of academic instruction and the practice of literary criticism; but this reference to the subject has been occasioned by reflecting on what more Professor Cook might have done thru the medium of his Notes and Glossary in the way of exhibiting the characteristics of the Anglo-Saxon poet's highly conventionalized art and vocabulary.

J. W. B.

“The Modern Student's Library” (New York, Charles Scribner's Sons), issued under the general editorial direction of Professor W. D. Howe, is a new series of inexpensive reprints that promises to rival “Everyman's Library” in excellence. The format is convenient, the printing clear though small, the paper good considering the price at which the volumes are published, and the editing, in which task various scholars of note have been employed, in the main satisfactory, though varying in the editor's conception of his duties from the brief, popularly appreciative introduction that Mr. S. McC. Crothers has supplied to *The Pilgrim's Progress* to such detailed and scholarly discussion and annotation as that which accompanies Meredith's *Essay on Comedy*. Professor Lane Cooper is responsible for this wholly delightful bit of work which will be welcome in the many colleges in which Meredith's essay is now on the lists of required reading. The sketch of Meredith's life is not very necessary and now requires some revision, in so far as it relates to Meredith's temperament, on the basis of S. M. Ellis's new biography. It was a happy thought to include the London *Times'* report of the original lecture which shows that the *Essay* underwent considerable revision before it appeared in print. The list of variant readings is a further indication of Meredith's expenditure of care upon this manifesto. The notes, which occupy nearly half the volume, include, along with much of extreme value, a considerable amount of information that must be quite obvious to almost anyone who is likely to read the *Essay* at all. Professor Cooper admits that his analysis of the *Essay*, “a formal scheme by parts and subdivisions,” has been extracted by force from the *Essay*, and contrasts Meredith's method of composition with the carefully divided and articulated work of Matthew Arnold. Another tastefully accomplished piece of work in the same series is Professor B. J. Rees's selection of *Nineteenth Century Letters* in which,

though, as in every anthology, one misses some old favorites, the letters included are generally representative of their writers and of interest in themselves. A brief introduction employs happily the scheme of interpreting the art of letter-writing by the quotation of passages on that art by writers who are themselves masters of it. Professor Padelford, in his edition of *The Ring and the Book* struggles manfully with a masterpiece which, if it is to be edited at all, must be introduced and annotated in detail. The brief introduction and the meagre notes do scarcely more than skim the surface of a great subject. A number of important novels are already included in the series and we trust that more will follow. Especially noteworthy are Professor Cunliffe's introduction to *The Return of the Native* and Professor Chandler's to *The Ordeal of Richard Feverel*. The publishers invite suggestions with regard to the addition of books not yet in the list of the series. Many such will occur to everyone. How about Ainsworth's *Tower of London* (possibly in a somewhat abridged form) and Shorthouse's *John Inglesant*?

S. C. C.

Mr. Louis Untermeyer's *New Era in American Poetry* (New York: H. Holt & Co.) at once suggests comparison with Miss Lowell's *Tendencies in Modern American Poetry*, since both are poets and both are critics. The comparison is as favorable to Mr. Untermeyer as it would be to Miss Lowell if their poetry were the subject of comparison; Miss Lowell is the better poet, Mr. Untermeyer the better critic. Mr. Untermeyer, moreover, deals with all the leading poets in America today, whereas Miss Lowell limits herself to half a dozen. The former is more discriminating in his apportionment of praise and blame, and is therefore a safer and a more comprehensive guide to what is being done today in the field of poetry. Sixteen poets are given a place in the chapter headings, and a goodly number more are sunk in the obscurity of the index and in paragraphs where they are the subject of passing mention or the object of invidious comparison. The work of each poet is briefly discussed and wisely illustrated with special regard to his development and his place in the new era. Mr. Untermeyer keeps a judicious balance between excessive admiration and shocked condemnation of the *vers libristes* and their kin, distinguishing sanely between their art and their artifice. He knows that a poet must appeal to us "less as a lover of art than as a lover of life." And this note is sustained throughout the volume in his estimate of these poets. The separate treatments of the individual poets are well bound together by the Introduction and the Conclusion, which he calls "The Melting Pot." On the whole the new era has already accomplished much and promises more of real poetry.

J. W. T.

Hugh Walpole: An Appreciation, by Joseph Hergesheimer (New York, George H. Doran Company, 1919, 65 pp.). The subject of this brochure is worthy of a more discriminating study than this appreciation couched in vulnerable heroics of newspaper-criticisms presents, fortified though these are by a very sympathetic essay making less than one-half of this little book. Of the newspaper-critics, the less said the better. As for Mr. Hergesheimer's essay, the best part of it is that which quotes with fine appreciation from Mr. Walpole's works. For the rest it is too often imbedded in a magniloquence of rhetoric which leaves the reader breathless at the linguistic gyrations, so that he scarcely knows whether the critic or the creator is the better man. If one must write these epitomized and uncritical accounts of dignified artists, let him remember that clearness is the main essential. For the modern writer of such things there is no better model to follow than Barrie's exquisite tribute to George Meredith.

Mr. Walpole is an enchanting story-teller, equally capable of finding material for enchanting romance in the circumscribed life of the London slums, the conventional English family, or the seething Petrograd of the Russian Revolution. His stories are for the most part born out of the crises of feeling: his people find themselves at some time or other suddenly limited, bricked-up so to speak. And to each of them there comes a supreme chance to break away, away from the rut of physical prosperity and animal comfort, from the routine of petty tasks, from the hide-bound insularity, or from the forces of heredity and circumstance. The strength or the new power which is the *deus ex machina* in each instance to bring a fortunate consummation to the plot is, usually, the influence of the perennial and the stirring spirit of Youth. Henry James, to whom Mr. Walpole owes much, once described him as the writer saturated with that spirit. And, indeed, in Mr. Walpole's rendering of the capacity of youth for its complete absorption in experience, and in its keenness and wholeness of primitive delight, lies his greatest charm and his supreme dignity as a writer. Add to this a skill in the use of dramatic contrast, a mastery of imagery in painting with no less power the mysticism, the magic, and the noble grimness of the Russian character, than in drawing the poetry out of Cornwall cliffs and the English sea and the English sky; a grasp over character portrayal ranging from complete records of varied childhood in his own London to the black-bearded Russian peasant, grave, controlled, thoughtful, watching for the coming of the city of his dreams—add these together and you have the elements of a capable novelist, who merits the dignity of a complete and careful study, rather than a sporadic analysis, or a rhapsodic flash of appreciation.

M. E. S.
